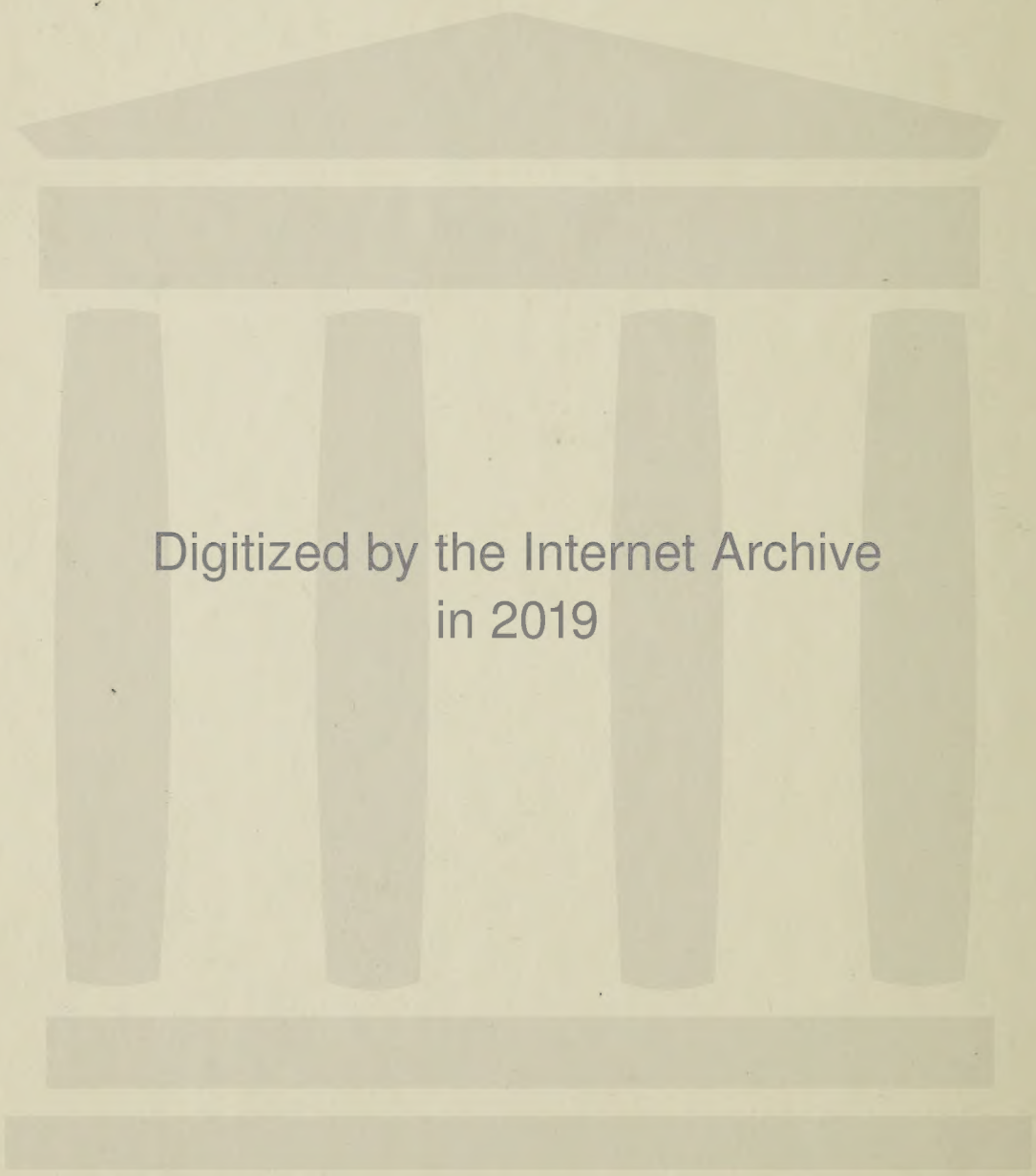
The Scribble-in Book

TRADE MARK



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VELASQUEZ

INFANTA MARGUERITA MAIN DESIGN

DESIGN MADE OF FIGURE & OBJECTS ON BLACK BACKGROUND, WHICH GOES OFF INTO INFINITY.

THIS EFFECT OF INFINITY GIVES SPACE — COMPOSITION IN ITS HIGHEST FORM.

IT IS DUE TO THE BACKGROUND BEING SOLID, NOT MOTTLED OR OTHERWISE DIFFERENTIATED IN COLOR.

HEAD FINE 3 DIMENSIONAL FORM NOT ROUNDED FORM OF GIOTTO OR TITIAN.

LIGHT, SHADOW, COLOR NO ELEMENT ACCENTUATED.

SECONDERY DESIGN MADE UP OF STRIPES IN DRESS (BLACK) BROKEN BY ORNAMENTS IN THE RUCHING,

NEXT INFINITE VARIETY OF DESIGNS IN THE DRESS NO 2 ALIKE.

COLORS RICH, ALIVE, SPARKLING.

WHITES LIKE OLD DARKENED IVORY

BLACKS LIKE EBONY PINKS DULLED IN RICHNESS,

RED IN CHAIR DULL PATINE OF OLD RICH VELVET.

GRECO.

IN 1580 PHILIP II COMMISIONIED HIM TO PAINT THE "ST MAURICE"

IT DID NOT SATISFY PHILIP. IT PLEASED HARDLY ANYONE IN HE WAS ADMIRED BY SMALL MINORITY.

IT WAS NOT PLACED OVER THE ALTAR.

IT MARKS THE TIME OF CRISIS IN EL GECO'S ART

"THE BORIAL OF THE COUNT OF ORGAZ"
IS THE MOST IMPORTAINT WORK.
ALSO THE MOST SIGNIFICANT & PENETRATING PAGE IN THE HISTORY OF SPANISH ART.
NATURALNESS & INTIMACY
ITS VIDEALISM
ITS SPIRIT OF PLACE
ITS ROUSING ACCENT
THE SOBRIETY OF ITS COOL ~~COLORS~~ TONALITIES.
REFLECT SPIRIT OF THE RACE
SADNESS & MYSTICISM.

THE CLOSING PERIOD IS CHARACTERISED BY THE INTENSIFICATION OF ALL HIS QUALITIES.
THE PURSUIT OF A DYNAMIC QUALITY OF EXPRESSION SEEMS TO OBSESS HIM.
- 1ST of this period BERNARDINO 1603 (Museo DEL GRECO)
~~Last~~ BAPISM on HOSPITAL of TAVERA
LEFT UNFINISHED.
SERIES OF PAINTINGS of ST FRANCIS ILL.
THE EVOLUTION OF HIS ART.
ONLY ONE DRAWING HAS COME DOWN TO US! (BIBLIOTECA MADRID)
IT IS SAID HE ADOPTED HIS OWN PECULIAR STYLE TO PREVENT BEING CONFUSED WITH TITIAN,

THE MOST PURELY GENIAL & COMPLETE EFFORT EVER MADE TO TRANSFER LIFE WITH ITS DYNAMIC FORCE ITS POWER TO MOVE INTO A PAINTED CANVAS,
Mental derangement?
Retiquination?

EL GRECO A CRETAN NATIVE TO CANDIA.

DOMENICOS THEOTOCOPOULOS

SIGNED HIS NAME IN GREEK

TOLEDO WAS THE CENTER OF ART IN SPAIN AT THAT TIME.

SEE EL GRECO BY M. B. COSSIO. 193 ILLUSTRATIONS Madrid, F Sudres 1908

PUPIL OF TITIAN AND (TITIAN MICHELANGELO & CLOVIO)

BUT INFLUENCED MOST BY TINTORETTO & THE BASSANOS

1st RECORD OF HIM IS DATE 1577 ON "ASSUMPTION" IN SANTA DOMINGO ANTIGUO at TOLEDO

HE LIVED IN ONE OF THE MARQUÉS DE VILLENA'S LAGER HOUSES. CASA DEL GRECO REMAINS OF WHAT BORE VILLENA NAME

DIED AT AN ADVANCED AGE APRIL 1614

BURIED IN SANTO DOMINGO IN 1619 REMOVED

→ FINAL RESTING PLACE UNKNOWN. TO MONASTERY OF SAN TORQUATO

DREW WILL TO JORGE MANUEL HIS SON AND DOÑA JERONIMA DE LAS CUEVAS

HE NOWHERE ASSERTED THAT THE LADY WAS HIS WIFE

JORGE MANUEL BORN 1578, A PAINTER, CULPTOR ARCHITECT WORK WITH FATHER. FINISHED WHAT HE LEFT UNDONE.

NO CERTAINTY OF AUTHENTIC PORTRAIT,

PECULIAR & EXTRAORDINARY MAN.

CLAIMED EXEMPTION FROM TAXES FOR THE ART OF PAINTING,

EXTRAORDINARY IN ALL THINGS,

EXSTRAVAGANT, EARNED MANY DUCETS. SPENT THEM AGO.

OCCURIED 24 ROOMS

AS.

HE WAS AN ARCHITECT, SCULPTOR IN WOOD.

FEW OF HIS PAINTINGS IN ITALY

TINTORETTO IN DRAWING & MODELING OF THE FIGURES, IN HIS SENSE OF THE DRAMATIC, IN THE COLDNESS OF HIS COLOR
BASSANO IN THE USE OF LIGHT & SHADE.

HE WORKED MANY TIMES OVER HIS CANVASES
HE PAINTED A CERTAIN NUMBER OF MINIATURES
THAT ARE BEGINNING TO COME TO LIGHT.

(DIFFICULT TO CLASSIFY WORK OF VENITAN OR ROMAN PERIOD
THE most important
"THE CLEARING OF THE TEMPLE (INFETITIAN MICHELANGELO
"THE ADORATION OF THE SHEPHARDS (LORD YARMOUTH LONDON
"PORTRAIT Giulio Clovio (COPENHAGEN
A boy blowing on a lighted candle NAPLES)
"ST JEROME" Mus.
"HEALING OF THE BLIND (Nat Gall
"THE ANNUNCIATION (Dresden LONDON
(VIENNA Parma)

"THE CLEARING OF THE TEMPLE (FRICK COLLECTION)
SHOWS HIS PERSONITY IN THE FIRST AFFIRMATIONS OF ALL
HIS QUALITIES. A LINK BETWEEN ITALIAN & SPANISH
= IS ONE OF THE MOST SPLENDID EXAMPLES OF HIS WORK PERIODS.

OTHER RICHES UNFINISHED
LEFT NOTHING EXCEPT 200 PICTURES
BY HIS OWN HAND.
EL GRECO IN 1611 HAD A CUPBOARD FULL OF
CLAY MODELS MADE BY HIM TO SERVE HIM
IN HIS WORK. AND THE ORIGINALS OF EVERY
PICTURE HE HAD EVER PAINTED. IN OIL SOMSMALL CAN

INTENSE
THE GREAT ARTISTS INTEREST
~~ENABLES~~
COMPELS HIM TO GRASP CERTAIN
SIGNIFICANT ASPECTS OF PERSONS
& THINGS.

THIS ASIDE FROM LINE FORM, COLOR,
PROPORTION RHITHM SPACE RELATION
REPETITION ETC COLOR RELATIONS.
WHICH ARE EMPLOYED IN
EXPRESSING IT.

IN GENERAL THE OBJECT OF AN
INTEREST HAS DISTINCTION IN ITS
PARTS AND COHERENCE AS A WHOLE

TO DRAW OUT AND MAKE CLEAR THE
TRUE CHARACTER OF ANYTHING
IS THE TASK OF THE ARTIST.
FEELING IS INVOLVED.

THE ESSENTIAL DISTINGUISHED
FROM THE TRIVIAL

(MASTERS NATURE VELASQUEZ REMBRANDT)

GOYA'S PSCHOLOGICAL ACUMEN & HIS COMMAND OF THE MEANS OF HIS ART COMBINED TO MAKE HIM THE LAST OF THE GREAT PORTRAIT PAINTERS.

IN WORK OF THE BEST MANET RENOIR AND CÉZANNE PORTRAITS ARE TREATED AS CREATIONS NOT AS LIKENESSES OF PARTICULAR INDIVIDUALS.

A PRETEXT & NOT THE MAIN ISSUE

GOYAS WORK ALMOST WHOLLY INSTINCTIVE, HIGHLY EXPRESSIVE DRAWING, EMOTIONAL, EX OF HIS OWN STRANGE TEMPERAMEN WITH GOYA LIGHT IS USED IS OSED IN SOCH A WAY THAT IT FORMS A DESIGN ~~OF~~ IN ITSELF AND COTRIBUTES TO THE AESTHETIC EFFECT OF THE PICTURE,

LINE LIGHT & COLOR USED TO PORTRAY A STRONG, SOLID, SUBSTANTIAL PERSONALI

IN "ROYAL FAMILY OF CHASIV" SAME MEANS EXPRESS UGLINESS, STUPIDITY.

WHAT SAVES THEM FROM BEING MERE ILLUSTRATING IS THAT EXPRESSION IS RENDERED BY LEGITIMATE MEANS & IS NOT AN END IN ITSELF,

A UNITY IN HARMONY WITH OTHER PLASTIC FACTORS - A PLASTIC FORM ASIDE FROM ANY ILLUSTRATIVE ELEMENT.

CANVAS PRIMED WITH RED

GOYA INVENTED NO NEW PROCESS OF PAINTING FOUNDED NO SCHOOL - WORK TOO PERSONAL

PALETTE BLACK, WHITE, VERMILLION, OCHRE UMBER & A LITTLE BLUE & YELLOW.

VELASQUEZ WORK IS CHARACTERISED BY ITS SIMPLIFICATION.

VELASQUEZ LEARNED THE USE OF COLOR FROM THE VENITIANS

IN VENITIANS COLOR IS THE ESSENTIAL PART OF THE STRUCTURE

IN VELASQUEZ INFANTA ALL TRACE OF OBVIOUSNESS IS GONE, WE FEEL IT AS AN ASSENTIAL PART BUT AN UNOBTRUSIVE ELEMENT.

ABSENSE OF ANY OBVIOUS USE OF LIGHT AND SHADOW BUT SOLIDITY IS THERE FELT RATHER THAN SEEN.

THIS SUPREME ART IN COCEALMENT OF MEANS IS ACCOMPLISHED BY USING ONLY THE BAREST ESSENTIALS STRIPPED OF ~~EVERY SUPERFICIALITY~~. EVERYTHING SUPERFICIAL.

SIMPLIFICATION CARRIED DOWN TO ROCK BOTTOM ESSENCIALS OF "FORM" OF WHAT MAKES A THING WHAT IT IS, DISTINCT FROM EVERY OTHER THING

THIS GRASP OF THE ESSENCE OF THE INDIVIDUAL THINGS VELASQUEZ HAD ABOVE ALL OTHER PAINTERS.

WITH MASTERY OF PAINT UNEQUALLED HE GRASPED THE FUNDAMENTAL, IGNORED THE OBVIOUS, SIMPLIFIED EVERYTHING TO ITS BASIC FORMS, COMBINED THESE IN ORDER AND MEASURE, WITH INTELLIGENCE, KNOWLEDGE AND A DEEP INSIGHT INTO THE MEANING OF THINGS.

WHEN EXPRESSION IS OVEREMPHASIZED IT IS AKIN TO PHOTOGRAPHY AND IS ATTAINED BY LITERAL REPRESENTATION.

RENOIR'S WOMEN SHOW CHARM IN A LYRIC OR IDYLLIC SETTING BUT RENOIR'S MASTERY OF HIS MEDIUM ENABLED HIM TO REALIZE HIS CONCEPTIONS AND TO SURROUND CHARM WITH A WEALTH OF PLASTIC QUALITIES.

RENOIR'S INTEREST IN SUBJECT MATTER IS REVEALED IN TERMS THAT ARE PLASTIC IN THE HIGHEST DEGREE.

DELICACY GRACE & FRAGILITY CAN BE FOUND IN MANY GREAT PAINTINGS. VELASQUEZ'S "INFANTA MARGUERITA" FRAGONARD'S PIERROT.

HIS DETACHED REALISM MOVES US AS EMOTION EXPRESSED NEVER DOES. MAKES US SEE WITH OUR MINDS

see last page of VALASQUEZ

CHARACTERISTICS, POISE, PERFECT BALANCE, RESTRAINT, PERFECTION OF TASTE AND WORKMANSHIP (MISSING IN GOYA.)

PLASTIC DEFICIENCIES NOT DUE TO SIMPLE TECHNICAL INCOMPETENCE GENERALLY ARE CAUSED BY OVER ACCENTUATION.

WITH TINTORETTO DISTORTION ENTERS PORTRAITURE

SELF PORTRAIT IN THE LOUVRE

DISTORTION MAKES THE FACE MORE STRIKING, DRAMATIC, INTERESTING IN DESIGN (more intense) WITHOUT LOSS OF ESSENTIAL REALISM.

DEPARTURE TOWARD HIS IMAGINATIVE REALISM WITH ITS CHARACTERISTIC SWIRL.

THE SWIRL GIVES ANIMATION AND POWER TO FEATURES - & TO GENERAL EXPRESSION.

ALSO PERMITS DUPLICATION, REINFORCEMENT and HARMONY OF RHYTHMS IN FIGURE & BACKGROUND WHICH ADDS INTEREST TO THE DESIGN.

AS PORTRAIT "BETTER" THAN "MAN WITH GLOVE"

TITIAN "MAN WITH GLOVE" IS LESS COMPLEX, SUPERIOR. CONTRAST OF ELEMENTS MEANS ARE SIMPLER, MORE MERGED and MORE RESTRAINED, BETTER AS A WORK OF ART,

JUICY COLOR AS OPPOSED TO DRY COLOR

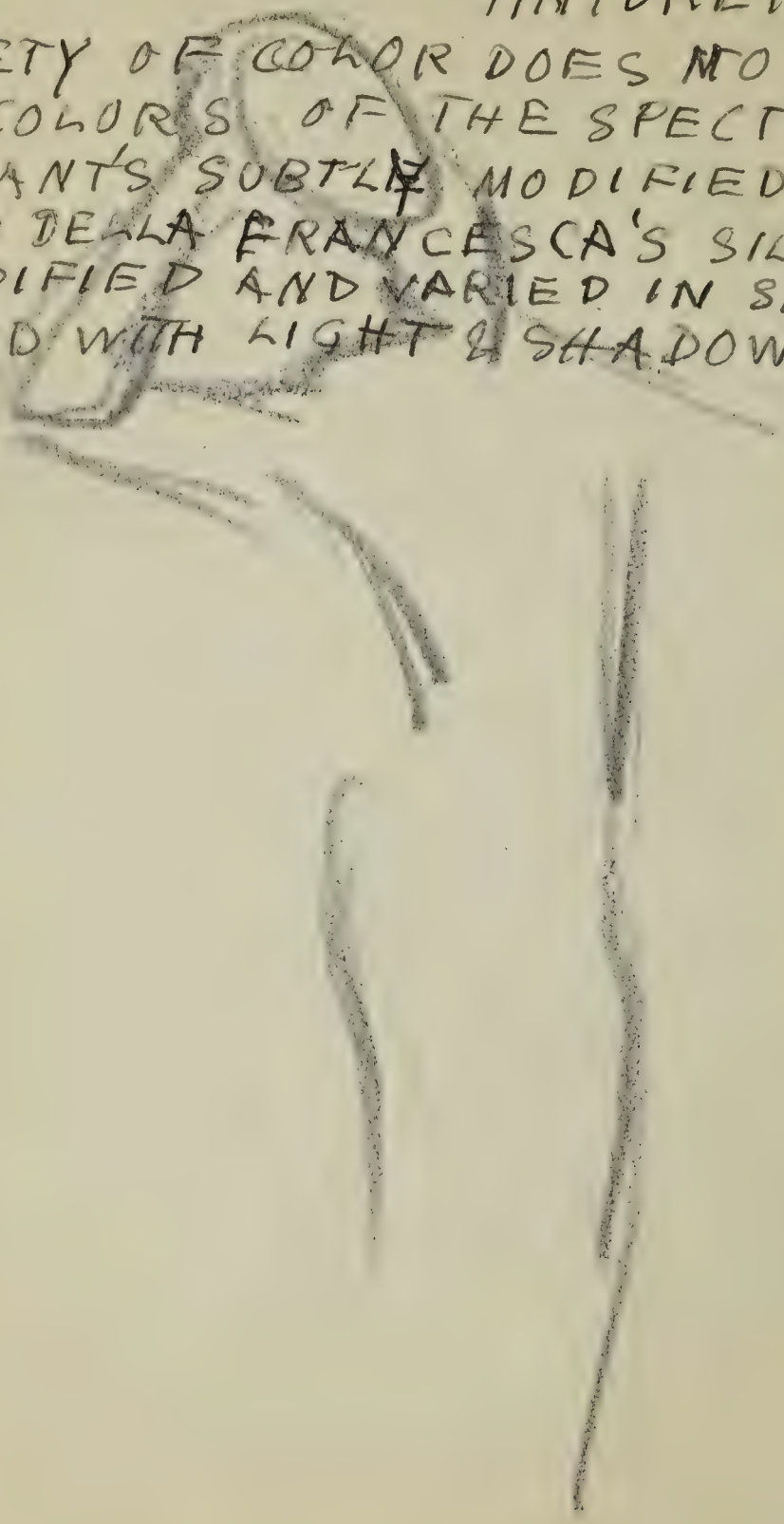
LEONARDO'S COLOR LACKS APPEAL

LACK OF INVENTIVENESS, VARIETY HARMONY.

IT IS MAINLY TONE, WHEN THE TONE IS LIGHTER IT HAS ONLY EFFECT OF SHININESS WHEN DARK MUDDINESS

TITIAN
REMBRANT
VELASQUEZ
TINTORETTO

VARIETY OF COLOR DOES NOT MEAN ALL COLORS OF THE SPECTRUM. EX REMBRANTS SUBTLY MODIFIED DARK TONES PIERO DELLA FRANCESCA'S SILVERY BLUES SO MODIFIED AND VARIED IN SHADE TINGED WITH LIGHT & SHADOW.



COLOR IS THE MOST OBVIOUS OF THE PLASTIC MEANS

LINE LIGHT ETC. MAY BE REGARDED AS ASPECTS OF IT.

VARIETY RICHNESS & HARMONY ADD GREATLY TO COLOR.

GREAT COLORISTS GIORGIONE
TITIAN
TINTORETTO.
& Turner Velasquez could be added

RENOIR ADVANCED BEYOND THE VENETIANS WITHOUT A PEER IN THE RICHLY DECORATIVE ASPECTS OF HIS SURFACES.

THE RICHNESS THE VOLUPTUOUSNESS OF HIS COLOR DETRACTS IN A MEASURE FROM HIS STRENGTH.

GIORGIONE, TITIAN & CEZANNE HAVE GREATER EFFECT OF POWER.

IN GREAT COLORISTS THERE SEEMS NO LIMIT TO THE MULTIPLICITY OF HUES & TINTS
VARIETY
IN THE SIMPLEST OBJECT, ORANGE, CUP LOCK OF HAIR, HAND, YET THESE COLOR CORDS ARE UNITS IN THEMSELVES.

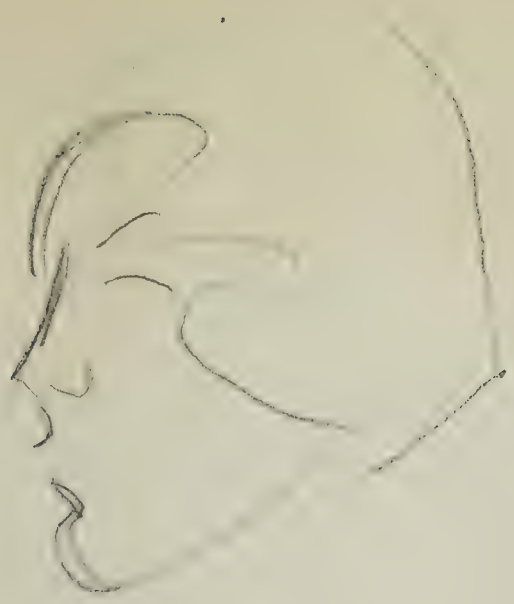
UNITY IN DIVERSITY REPEATED AGAIN AND AGAIN UNTIL WE HAVE THE PICTURE AS A WHOLE

SENSE OF RELATIONS BETWEEN COLORS EACH COLOR SETTING OFF AND BEING SET OFF BY THE OTHER.

ABSTRACT VALUES WE EXPERIENCE ARE CHARM, DELICACY, REALITY UNITY

Dec. 1936
July 1935
March 1932 Nov. 32
Personal Journal Journal March 1925
The Story of my Productivity March 1906

Reconciliation
Companion book.



AS THE CAID APPROACHES THE STAND HE TURNS SHARPLY and AIMING AT THE CENTER OF THE CROWD FIRES.

THE COLOR BEARER DIPS THE STANDARD, WHILE THE RETAINERS BENDING FORWARD, DRAW THE CURVES SCIMITARS WHICH FLASH IN THE SETTING SUN AS THEY WAVE THEM ABOVE THEIR HEADS AND SWEEP ON IN A WHIRLWIND OF DUST, WHILE THE CRIES OF THE WOMEN REND THE AIR.

THERE is an ARAB PROVERB WHICH SAYS
"LOVE LASTS 3 SECONDS"
"THE FANTASIA 3 MINUTES"
& MISERY LASTS FOREVER."

AS THEY APPROACH THE STAND
THEY RISE IN THEIR STIRRUPS &
FIRE THEIR GUNS & FLY ON,
2 MORE MEN FOLLOW—THEN 2 MORE
and Then 1 MAN ALONE
WHO CARRIES TWO LONG GUNS
WHICH HE FIRES TOGETHER,
TOSSING THEM IN THE AIR, AS HE
DISAPPEARS IN A CLOUD OF DUST.

A LARGER GROUP OF HORSEMEN
FLASH PAST, THE AIR RESOUNDS
TO THE CRACK OF THE GUNS &
CRIES OF WOMEN,
A PAUSE
THEN ALL OF A SUDDEN A TALL
FIGURE IN SCARLET & GOLD is SEEN
DETATCHING HIMSELF FROM THE
OTHER GOUMIERS,
HE COMES WHIRLING DOWN THE
COURSE — BEHIND HIM RIDES HIS
STANDARD BEARER, SO CLOSE HE
SEEMS TO TOUCH.
BEHIND HIM 4 RETAINERS IN
BLUE BURNOUSES GALLOP IN
HOT PURSUIT.

IN THEIR FLOWING BURNOUSES,
SITTING BOLT UPRIGHT IN HIGH
BACKED SADDLES,
THEIR GUNS ACROSS THE BOW &
THE CURVED SCIMITAR BENEATH
THE LEFT SADDLE FLAP.
The mounted BAND consists
of 2 men with RAÏTAS & 1 with
a TAM-TAM.
AT THE HEAD OF THE COLUMN RIDES
THE CAÏD, clothed from head
to foot in SCARLET and PURPLE,
HIS FEET IN EMBROIDERED RED LEATHER
BOOTS, Resting on Moorish
SILVER STIRRUPS. BESIDE HIM
RIDES A Retainer BEARING THE
BANNER OF THE TRIBE.

AFTER THE RACE IS OVER IT IS THE
TURN OF THESE NOMADS TO SHOW
WHAT THEY ARE WORTH.
There is a stir in their ranks
and suddenly 2 MEN DASH
DOWN THE COURSE AT A FURIOUS
SPEED.

page 266 Races

In the early spring races take place and entertainments would will not be forgotten the Arab Chiefs in this district are very wealthy.

THE BASH AGHA of the CONFEDERATION OF THE ZIBANS NEVER DINES ALONE But calls in his friends from the street to share his repast.

The 1st is A FLAT RACE FO ARAB HORSES OF ALL AGES, mounted by turbaned A WILD GALLOP

The 2nd THE OFFICERS' STEEPLECHASE

The 3rd is THE FANTASIA.

THE ARAB CHIEFS FROM ALL THE SURROUNDING LAND MUSTER ALL THEIR TRIBESMEN, WHO COME MOUNTED ARMED TO THE TEETH, AS WILD AS CHILDREN AT A BIRTHDAY PARTY.

THIS IRREGULAR CAVALRY IS KNOWN AS GOUMS, & IN TIME OF WAR IS LEVIED TO FIGHT FOR FRANCE.

IN 1915 IN FLANDERS IT BEHAVED HEROICALLY.

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"ALGERIA FROM WITHIN"
By R.V.C. BODLEY
Carnegie

Hitchens did not mention Biskra in the Garden of Allah

The only peaceful spot in Biskra is the Jardin Landon erroneously supposed to be the Garden of Allah.

THE "GARDEN OF ALLAH" IS OF COURSE THE DESERT,
THE LAND FROM WHICH ALLAH HAS REMOVED ALL VEGETATION & LIFE IN ORDER THAT MAN MAY NOT COME AND INTEFERE WITH HIS SOLITUDE, AND WHERE HE CAN WALK IN PEACE.

The restful garden in question is a wonderful plantation of tropical trees and flowers. It was created by count Landon de Longueville and it gives the impression of a conservatory in the open air.

Sunset on the desert is a magnificent sight from the garden, as it is close to the desert and to herds of camels and goats pasturing across the river bed.

IN 1780 ENGLISH & FRENCH INDUSTRY & BUSINESS WERE STILL IN ABOUT THE SAME CONDITION AS THEY HAD BEEN IN DURING THE PRECEDING CENTURIES, IN SPITE OF THE BRILLIANT HARVEST OF INVENTIONS & DISCOVERIES & THE ENORMOUS PROGRESS IN THE SCIENCES & ARTS.

AND HUGE BUSINESS ?

BECAUSE FRANCE HAS A CLASS OF SMALL FARMERS & ARTISANS WHO DIRECT THEIR OWN BUSINESSES AND ARE INTERESTED IN PUBLIC AFFAIRS.

FRANCE HAS RESISTED LARGE-SCALE INDUSTRY BECAUSE THE INDIVIDUAL FARMERS, PROPRIETORS & ARTISANS, WHO ARE THE MAJORITY HAVE BEEN OPPOSED TO GIVING PRIVILEGES & SUBSIDIES & MONOPOLIES TO LARGE-SCALE INDUSTRIES & BIG COMPANIES.

(FOR EX., THERE ARE THE DIFFICULTIES FRANCE EXPERIENCED IN THE MATTER OF SUBSIDISING THE RAILROADS, AND THE DIFFICULTY SHE HAS TODAY IN OBTAINING NEW SUBSIDIES FOR THEIR ELECTRIFICATION)

FRANCE HAS RESISTED LARGE-SCALE INDUSTRY BECAUSE THE MAJORITY, HOLDING TO THE PRINCIPLES OF LIBERTY, DID NOT LIKE A FORCED EXPANSION. BECAUSE THE FARMER CONSCIOUS OF HIS RIGHTS AND THOSE OF THE LAND, DID NOT WISH TO GIVE HIS MONEY TO ESTABLISH INDUSTRIES OF WHICH HE DID NOT FEEL A NEED.
THIS POPULAR SENTIMENT HAD A MEANS OF EXPRESSING ITSELF & MAKING ITSELF COUNT.

IT IS THIS MORAL RESISTANCE THAT HAS SAVED FRANCE FROM THE CRISES THAT HAVE DISTURBED ALL COUNTRIES, EVEN, FINALLY, THE FABULOUSLY RICH AMERICA.

(INTELLIGENT FRENCH PEASANT
poverty in cities ! Strike.

TO THE ADAPTATION OF THE SMALL & LARGE INDUSTRIES, AND THE GREATER RETURN FROM THE SMALL ENTERPRISES, THE CO-OPERATIVES HAVE AIDED GREATLY.

— AT FIRST ONLY IN CONSUMPTION BUT TODAY IN BUYING, SELLING AND PRODUCTION. THE LATTER THEY HAVE INCREASED ENORMOUSLY.

IN FRANCE THE PRODUCING CO-OPERATIVES NUMBERED 1,126 IN 1923, WITH 169,292 MEMBERS IN 112 COMMUNES. THEY HAD A CAPITAL of about 72,857,950 Frs.

AMONG THE PRODUCING CO-OPERATIVES THE MOST NUMEROUS ARE THOSE PRODUCING MILK, BUTTER & CHEESE.

IN THE VINEYARDS THERE ARE FIFTY-FOUR PRODUCING CELLARS.

IT IS WORTH NOTICING THAT THIS DECENTRALIZATION OF INDUSTRY AND AGRICULTURE, THIS DIVISION OF THE LAND INTO SMALL HOLDINGS, WHICH CAN ONLY BE BORN IN A RÉGIME OF RELATIVE LIBERTY DEMANDS IN ITS TURN A FREEDOM OF SPEECH AND ACTION WHICH ARE IN THEMSELVES AN ELEMENT OF MORAL & INTELLECTUAL PROGRESS

HOW & WHY DID FRANCE, ALMOST ALONE IN EUROPE RESIST THE ORIENTATION TOWARD CONCENTRATION

These examples show that
the advent of a more individual
industry and agriculture
have standardized, cen-
centralized and more
mobile, is possible with all
the attributes of modern civil-

SOME SPECIAL AUTOMOBILE PARTS ARE MANUFACTURED TODAY BY SCATTERED WORKERS, AND SO ARE THE PARTS FOR CLOCKS.

SIMILAR FORMS OF PRODUCTION ARE THOSE ADAPTED BY LARGE STORES FOR MAKING SWEETS.
NUMEROUS WORKERS PRODUCE AT HOME WITH THEIR OWN EQUIPMENT.

SIMILAR FORMS OF CO-OPERATION ARE USED IN THE STRAW & EMBROIDERY TRADES.

IN THE EMBROIDERY TRADE, INSTEAD OF AGENTS THERE ARE SCHOOLS SCATTERED AMONG THE VILLAGES, AND IN EACH THERE IS A SPECIAL KIND OF EMBROIDERY TAUGHT; THE SCHOOL DISTRIBUTES TO THE LABORER'S HOME THE DESIGNS AND MATERIALS, AND THE WORK IS ENTRUSTED TO A CENTRAL ORGANIZATION FOR SALE, JUST AS THE CENTRAL ORGANIZATION BUYS THE MATERIALS.
Ex. LEPOY LACES SAME METHOD USED.
SCHOOL
WORK ON STREETS
HAPPY CONTENT EVEN OLD LADIES!
the mistress of the children of Tom Hood.

THESE DESIGNS ARE CONFIDED, WITH THE NECESSARY EXPLANATIONS, TO THE ISOLATED WEAVERS WHO REPRODUCE THEM ON THEIR LOOMS AND MAKE ANY VARIATIONS THAT ARE WANTED.

THIS IS DONE, SINCE, ON THE ONE HAND, THE MANUFACTURER CAN IN THIS WAY PRESENT TO THE TRADE A GREATER VARIETY OF SAMPLES DIFFERENT IN DESIGN, FABRIC AND COLOR, WITHOUT SETTING IN ACTION THE COLOSSAL MACHINES WHICH WOULD DEMAND A TREMENDOUS OUTLAY IN ORDER TO PROVIDE A SIMILAR VARIETY.

ON THE OTHER HAND, THE ARTISANS CAN VARY THEIR PRODUCTS WITHOUT RUNNING THE RISK OF FAILURE THROUGH A LACK OF ADEQUATE PREPARATION AND PROMOTION.

WHEN THE ARTICLE MAKES A HIT AND HOLDS THE MARKET FOR SEVERAL MONTHS OR YEARS, THE MANUFACTURER CAN CALL INTO ACTION THE LARGE PRODUCTION MACHINES WHICH SPEW OUT THOUSANDS OF PIECES A DAY.

THIS HARMONIOUS UTILIZATION OF THE SMALL AND LARGE INDUSTRIES CAN BE REPEATED AND IS BEING REPEATED, IN MANY OTHER LINES OF ENDEAVOR.

FRANCE EXAMPLE

A MAGNIFICENT OF THIS SIMBIOSIS HAS ALREDY BEEN GIVEN BY THE SILK INDUSTRY OF LYONS.

A GREAT PART OF THE FAMOUS SILKS OF LYONS ARE NOT WOVEN IN THE GREAT FACTORIES FROM WHICH FASHION COMES BUT BY THE SMALL ~~HANDS~~ WEAVERS SCATTERED ACROSS THE COUNTRYSIDE, AND OF WHOM THE MANUFACTURE IS THE DIRECTOR.

THERE ARE AROUND LYONS ABOUT 4,000 OF THESE WEAVERS WHO POSSESS FROM ONE TO TEN LOOMS AND IT IS THEY WHO FORM THE STRENGTH OF THE SILK INDUSTRY of LYONS, PERMITTING THE LYONS MANUFACTURER TO FOLLOW CLOSELY UPON THE TASTE OF THE ~~QUEEN~~S PUBLIC, TO CHANGE AT EVERY LEAST DEMAND OF FASHION.

WHEN THE SUGGESTION COMES FROM PARIS CONCERNING A STYLE WHICH WILL PROBABLY BE FASHIONABLE NEXT SEASON, THE INDUSTRIALIST HAS IT COPIED BY THE DESIGNER AND HAS IT STUDIED BY HIS FACTORY HEAD AND DETAILED BY THE "METTEUR EN CARTE" AND THE NEW DESIGNS HE WISHES TO PROMOTE ARE ADAPTED AND DETAILED.

The French peasant is a very self respecting person and prefers his home & independence to working in factories, he is master of his own time.

THIS INDIVIDUALIZING AND HUMANIZING OF LABOR Caracterise of France,

IN SENLIS A GARRISON TOWN

Preface

The Tragedy of Progress
by GINA LOMBROSO.

THE TRAGEDY OF PROGRESS
BY GINA KOMBROSO
E. P. Dutton & Co 1931

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THANKENCE WITH A SOBER THINKING

SINCE NATURE'S HOLY LAW IS
DRINKING;
I'LL MAKE THE LAW OF NATURE
MINE
AND PLEDGE THE UNIVERSE
IN WINE.

— ANACREON

"HERE'S TO THE FRIENDS WE
LOVE SOWELL,
TO THOSE SOFAR AWAY!
IF A DRINK OF CHEER WOULD
BRING THEM HERE,
WE WOULD DRINK THE LIVELONG
DAY."

'TIS PITY WINE SHOULD
BE SO DELETERIOUS,
FOR TEA AND COFFEE LEAVE
US MUCH MORE SERIOUS.

— BYRON

— BYRON

'EAT DRINK, BE MERRY,
SEIZE THE PRESENT HOUR'
DEEM NOT THE FUTURE HOLDS
A FAIRER FLOWER.'

SWEET SPRING, BOLD JOHN BARLEYCORN
WHAT DANGERS THOU CANST
MAKE US SCORN!

— BURNS

HERE'S TO FRIENDSHIP—
THE SHIELD THAT BLUNTS
THE DARTS OF ADVERSITY.

— Mme de SAINT-SURIN

HERE'S TO THE WINGS OF
FRIENDSHIP— MAY THEY
NEVER MOLT A FEATHER.

— DICKENS

HERE'S TO OUR WIVES AND
SWEETHEARTS!
MAY OUR SWEETHEARTS
BECOME OUR WIVES, AND
OUR WIVES EVER REMAIN
OUR SWEETHEARTS!

HERE'S TO WOMAN, THE
CAUSE OF MOST TEMPESTS
THAT AGITATE MANKIND!

—J. J. ROUSSEAU

HERE'S TO THE MISTRESS

MAY SHE BE HUNG WITH DIAMONDS
DRAWN IN A COACH AND FOUR
AND QUARTERED IN A PALACE

"WOMAN— SHE NEEDS NO
EULOGY, SHE SPEAKS FOR
HERSELF!"

"HERE'S TO WOMAN— ONCE OUR
SUPERIOR, NOW OUR EQUAL!"

AGE CANNOT WITHER NOR
CUSTOM STALE
HER INFINITE VARIETY.
— SHAKESPEARE

TO WOMAN, THE ONLY LOVED
AUTOCRAT WHO REIGNS
WITHOUT VOTING,
GOVERNS WITHOUT LAW
AND DECIDES WITHOUT APPEAL.

MAY WE KISS WHOM WE PLEASE
AND PLEASE WHOM WE KISS

THEN FILL THE BOWL —
AWAY WITH CARE,
OUR JOY SHALL ALWAYS LAST —
OUR HOPES SHALL BRIGHTEN
DAYS TO COME
AND MEMORY GILD THE PAST.
MAY SINCERITY EVER QUAFF THE TOAST
THAT FRIENDSHIP PROPOSES,
HERE'S TO US ALL!
GOD BLESS EVERY ONE!
— DICKENS.

HERE'S TO FRIENSHIP
THE ONLY ROSE WITHOUT THORNS

THE DAYLIGHT IS GONE, BUT
BEFORE WE DEPART
ONE CUP SHALL GO 'ROUND
TO THE FRIEND OF MY HEART

I DRINK TO THE GENERAL JOY OF THE whole table Shakespeare

SNATCH GAILY THE JOYS
WHICH THE MOMENT SHA
BRING

AND AWAY EVERY CARE
AND ~~FERP~~ PERPLEXITY FLING
—HORACE

THE BRIGHT BLACK EYE,
THE MELTING BLUE
I CANNOT CHOOSE
BETWEEN THE TWO.
— OLIVER WENDEL HOLMES

A HEALTH TO YOU, GOOD FRIEN
OF MINE,
A PLENTY TO YOU ALL,
MAY EACH ONE BE AT HIS HOU
WHEN FORTUNE MAKES HER CA
Horace Rice.

DRINK DOWN ALL UNKINDNESS.
— Shakespeare

May we leave the wit to discover what is true and the fortitude to practice what is good.

Come old fellow drink down your grog,
Biscuits are drunk away
quarters, I beg.
— Longfellow

Here's to those who wish us well
And those who don't
may go to — HEAVEN
James Keene

KINGS IT MAKES GODS, AND
MEANER CREATURES, KINGS
— Shakespeare

LET'S DRINK TO THE FUTURE
LIGHTED FOR US WITH THE
RADIANT COLORS OF HOPE

HERE'S TO THE JOURNEY OF
LIFE —
AND MAY YOU NEVER MISS THE
TRAIN OF KINDLY THOUGHT

ALICE

A TOAST TO DAN CUPID,
THE GREAT EVIL-DOER
A MERCILESS ROGUE —
MAY HIS DARTS NEER GROW FEWER

ESTELLA FORDHAM

IN ALL THY HUMORS, WHETHER
GRAVE OR MELLOW,
THOU'RT A TOUCHY, TESTY,
PLEASANT FELLOW.
HAST SO MUCH WIT AND MIRTH
AND SPLEEN ABOUT
THEE
THERE IS NO LIVING WITH THEE
NOR WITHOUT THEE.

MAY WE NEVER WANT A
FRIEND NOR A BOTTLE TO
GIVE HIM.

HERE'S A SIGH FOR THOSE
WHO LOVE ME,
AND A SMILE FOR THOSE WHO
HATE,
AND WHATEVER SKY ABOVE ME
HERE'S A HEART FOR EVERY
FATE

— BYRON

GOD GRANT YOU MANY AND
HAPPY YEARS,
TILL, WHEN THE LAST HAS
CROWNED YID
THE DAWN OF ENDLESS DAYS
APPEARS,
AND HEAVEN IS SHINING
ROUND YOU.
Lucinda Hayes

A CHEERFUL GLASS A PRETTY
LASS
A FRIEND SINCERE & TRUE
BLOOMING HEALTH, GOOD STORE
OF WEALTH
ATTEND ON ME AND YOU.

JOY, GENTLE FRIENDS!
JOY and FRESH DAYS OF LOVE
ACCOMPANY YOUR HEARTS!
SHAKESPEARE

Here's to the ardent
Irish good seeing eyes,
with his feet on the
earth and his head in
the skies!

Harry Bell.

We've toasted our sweethearts
our friends and our wives -
We've toasted each fellow
reveling all merry lives.
DONT FROWN WHEN I TELL YOU
THIS TOAST BEATS ALL OTHERS
-BUT DRINK ONE MORE TOAST,
BOYS, A TOAST TO OUR
MOTHER.

Here is to the love that
lies in Norman's eyes,
And kind hearts-be they!

DESPIAU

ARISTIDE MAILLOL
PENCIL

PEN PORTRAIT

PICASSO

DERAIN

Professor
Judge Redfield
137 S. Hyde
History Of Ancient
London Evidences

Professor
Judge Rutherford's
137 S. Anglen

History Of Music
London Eastern

JOSEPH KLURFELD WSRI

DERAIN

PEN PORTRAIT

PICASSO

ARISTIDE MAILLOL
PENCIL

DESPIAU

Here's to the girl
with the good looking eyes,
with her face on the
earth and her head in
the skies!

Mary Bell.

We've toasted our sweethearts
our friends and our wives -
We've toasted each fellow
present all merry lives.
DONT FROWN WHEN I TELL YOU
THIS TOAST BEATS ALL OTHERS
-BUT DRINK ONE MORE TOAST,
BOYS, A TOAST TO OUR
MOTHER.

Here is to the love that
lies in Woman's eyes,
And dies in lover's hearts!

GOD GRANT YOU MANY AND
HAPPY YEARS,
TILL, WHEN THE LAST HAS
CROWNED YOU
THE DAWN OF ENDLESS DAYS
APPEARS,
AND HEAVEN IS SHINING
ROUND YOU.
—Beaumont & Fletcher (Honeymoon)

A CHEERFUL GLASS A PRETTY
LASS
A FRIEND SINCERE & TRUE
BLOOMING HEALTH, GOOD STORE
OF WEALTH
ATTEND ON ME AND YOU.

JOY, GENTLE FRIENDS!
JOY and FRESH DAYS OF LOVE
ACCOMPANY YOUR HEARTS!
SHAKESPEARE

IN ALL THY HUMORS, WHETHER
GRAVE OR MELLOW,
THOU'RT A TOUCHY, TESTY,
PLEASANT FELLOW.
HAST SO MUCH WIT AND MIRTH
AND SPLEEN ABOUT
THEE
THERE IS NO LIVING WITH THEE
NOR WITHOUT THEE.

MAY WE NEVER WANT A
FRIEND NOR A BOTTLE TO
GIVE HIM.

HERE'S A SIGH FOR THOSE
WHO LOVE ME,
AND A SMILE FOR THOSE WHO
HATE,
AND WHATEVER SKY ABOVE ME
HERE'S A HEART FOR EVERY
FATE

— BYRON

LET'S DRINK TO THE FUTURE
LIGHTED FOR US WITH THE
RADIANT COLORS OF HOPE

HERE'S TO THE JOURNEY OF
LIFE —
AND MAY YOU NEVER MISS THE
TRAIN OF KINDLY THOUGHT
ALIVE

A TOAST TO DAN CUPID,
THE GREAT EVIL-DOER
A MERCILESS ROGUE —
MAY HIS DARTS NEER GROW FEWER

May we learn the wit to discover what is true and the fortitude to practice what is good.

Come old fellow drink down to your peg,
Beards wag all
Pass them I say.
— Longfellow

Here's to those who wish us well
And those who don't to hell
may go to — HEAVEN
Jacob Keene

KINGS IT MAKES GODS, AND MEANER CREATURES KING
— Shakespeare

I DRINK TO THE GENERAL JOY OF THE
whole table Shakespeare

SNATCH GAILY THE JOYS
WHICH THE MOMENT SHALL
BRING

AND AWAY EVERY CARE
AND ~~PERP~~ PERPLEXITY FLING

—HORACE

THE BRIGHT BLACK EYE,
THE MELTING BLUE
I CANNOT CHOOSE
BETWEEN THE TWO.

— OLIVER WENDEL HOLMES

A HEARTH TO YOU, GOOD FRIEND
OF MINE,
A PLENTY TO YOU ALL,
MAY EACH ONE BE AT HIS HOUSE
WHEN FORTUNE MAKES MERCATH

Alonzo Rice.

DRINK DOWN ALL UNKINDNESS

— Shakespeare

MAY WE KISS WHOM WE PLEASE
AND PLEASE WHOM WE KISS

THEN FILL THE BOWL—
AWAY WITH CARE,
OUR JOY SHALL ALWAYS LAST
OUR HOPES SHALL BRIGHTEN
PAYS TO COME
AND MEMORY GILD THE PAST.
MAY SINCERITY EVER QUAFF THE TOAST
THAT FRIENDSHIP PROPOSES,
HERE'S TO US ALL!
GOD BLESS EVERY ONE!
— DICKENS.

HERE'S TO FRIENSHIP
THE ONLY ROSE WITHOUT THORNS

THE DAYLIGHT IS GONE, BUT
BEFORE WE DEPART
ONE CUP SHALL GO ROUND
TO THE FRIEND OF MY HEART

HERE'S TO THE HOSTESS

MAY SHE BE HUNG WITH JEWELS
DRAWN IN A COACH AND FOUR
AND QUARTERED IN A PALACE

"WOMAN— SHE NEEDS NO EULOGY, SHE SPEAKS FOR HERSELF!"

"HERE'S TO WOMAN— ONCE OUR SUPERIOR, NOW OUR EQUAL!"

AGE CANNOT WITHER NOR
CUSTOM STALE
HER INFINITE VARIETY.
— SHAKESPEARE

TO WOMAN, THE ONLY LOVED
AUTOCRAT WHO ELECTS
WITHOUT VOTING,
GOVERNS WITHOUT LAW
AND DECIDES WITHOUT APPEAL

HERE'S TO FRIENSHIP—
THE SHIELD THAT BLUNTS
THE DARTS OF ADVERSITY.

— Hme de SAINT-SURIN

HERE'S TO THE WINGS OF
FRIENDSHIP— MAY THEY
NEVER MOLT A FEATHER.

— DICKENS

HERE'S TO OUR WIVES AND
SWEETHEARTS!
MAY OUR SWEETHEARTS
BECOME OUR WIVES, AND
OUR WIVES EVER REMAIN
OUR SWEETHEARTS!

HERE'S TO WOMAN, THE
CAUSE OF MOST TEMPESTS
THAT AGITATE MANKIND!

—J. J. ROUSSEAU.

'TIS PITY WINE SHOULD
BE SO DELETERIOUS,
FOR TEA AND COFFEE LEAVE
US MUCH MORE SERIOUS.

— BYRON

— BYRON

"EAT DRINK, BE MERRY,
SEIZE THE PRESENT HOUR
DEEM NOT THE FUTURE HOLDS
A FAIRER FLOWER."

INSPIRING, BOLD JOHN BARLEYCORN
WHAT DANGERS THOU CANST
MAKE US SCORN!

— BURNS

THIS NIGHT IS WITH A SOBER THINKING
SINCE NATURE'S HOLY LAW IS
DRINKING;
I'LL MAKE THE LAW OF NATURE
MINE
AND PLEDGE THE UNIVERSE
IN WINE.
— ANACREON

"HERE'S TO THE FRIENDS WE
LOVE SOWELL,
TO THOSE SOFAR AWAY!
IF A DRINK OF CHEER WOULD
BRING THEM HERE!
WE WOULD DRINK THE LIVELONG
DAY!"

The French peasant is a very self respecting person and prefers his home & independance to working in factories.
He is master of what he possesses.

THIS INDIVIDUALIZING AND HUMANIZING OF LABOR Characterizes of France,
IN SENLIS A GARRISON TOWN

~~Alsace~~ France

The Tragedy of Progress
by GINA LOMBROSO.

THE TRAGEPY OF PROGRESS
BY GINA KOMBROSO
E. P. Dutton & Co 1931

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221 321
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FRANCE EXAMPLE

A MAGNIFICENT OF THIS SIMBIOSIS HAS ALREDY BEEN GIVEN BY THE SILK INDUSTRY OF LYONS.

A GREAT PART OF THE FAMOUS SILKS OF LYONS ARE NOT WOVEN IN THE GREAT FACTORIES FROM WHICH FASHION COMES BUT BY THE SMALL ~~HANDS~~ WEAVERS SCATTERED ACROSS THE COUNTRYSIDE, AND OF WHOM THE MANUFACTURE IS THE DIRECTOR.

THERE ARE AROUND LYONS ABOUT 4,000 OF THESE WEAVERS WHO POSSESS FROM ONE TO TEN LOOMS AND IT IS THEY WHO FORM THE STRENGTH OF THE SILK INDUSTRY of LYONS, PERMITTING THE LYONS MANUFACTURER TO FOLLOW CLOSELY UPON THE TASTE OF THE ~~LYONS~~ PUBLIC, TO CHANGE AT EVERY LEAST DEMAND OF FASHION.

WHEN THE SUGGESTION COMES FROM PARIS CONCERNING A STYLE WHICH WILL PROBABLY BE FASHIONABLE NEXT SEASON, THE INDUSTRIALIST HAS IT COPIED BY THE DESIGNER AND HAS IT STUDIED BY HIS FACTORY HEAD AND DETAILED BY THE "METTEUR EN CARTE" AND THE NEW DESIGNS HE WISHES TO PROMOTE ARE ADAPTED AND DETAILED.

THESE DESIGNS ARE CONFIDED, WITH THE NECESSARY EXPLANATIONS, TO THE ISOLATED WEAVERS WHO REPRODUCE THEM ON THEIR LOOMS AND MAKE ANY VARIATIONS THAT ARE WANTED.

THIS IS DONE, SINCE, ON THE ONE HAND, THE MANUFACTURER CAN IN THIS WAY PRESENT TO THE TRADE A GREATER VARIETY OF SAMPLES DIFFERENT IN DESIGN, FABRIC AND COLOR, WITHOUT SETTING IN ACTION THE COLOSSAL MACHINES WHICH WOULD DEMAND A TREMENDOUS OUTLAY IN ORDER TO PROVIDE A SIMILAR VARIETY.

ON THE OTHER HAND, THE ARTISANS CAN VARY THEIR PRODUCTS WITHOUT RUNNING THE RISK OF FAILURE THROUGH A LACK OF ADEQUATE PREPARATION AND PROMOTION.

WHEN THE ARTICLE MAKES A HIT AND HOLDS THE MARKET FOR SEVERAL MONTHS OR YEARS, THE MANUFACTURER CAN CALL INTO ACTION THE LARGE PRODUCTION MACHINES WHICH SPEW OUT THOUSANDS OF PIECES A DAY.

THIS HARMONIOUS UTILIZATION OF THE SMALL AND LARGE INDUSTRIES CAN BE REPEATED AND IS BEING REPEATED, IN MANY OTHER LINES OF ENDEAVOR.

SOME SPECIAL AUTOMOBILE PARTS ARE MANUFACTURED TODAY BY SCATTERED WORKERS, AND SO ARE THE PARTS FOR CLOCKS.

SIMILAR FORMS OF PRODUCTION ARE THOSE ADAPTED BY LARGE STORES FOR MAKING SWEETS.
NUMEROUS WORKERS PRODUCE AT HOME WITH THEIR OWN EQUIPMENT.

SIMILAR FORMS OF CO-OPERATION ARE USED IN THE STRAW & EMBROIDERY TRADES.

IN THE EMBROIDERY TRADE, INSTEAD OF AGENTS THERE ARE SCHOOLS SCATTERED AMONG THE VILLAGES, AND IN EACH THERE IS A SPECIAL KIND OF EMBROIDERY TAUGHT; THE SCHOOL DISTRIBUTES TO THE LABORER'S HOME THE DESIGNS AND MATERIALS, AND THE WORK IS ENTRUSTED TO A CENTRAL ORGANIZATION FOR SALE, JUST AS THE CENTRAL ORGANIZATION BUYS THE MATERIALS.

Ex. LEPOY LACES SAME METHOD USED.
SCHOOL
WORK ON STREETS
HAPPY CONTENT EVEN OLD LADIES
LIE

The machine of the children of San Vidal.

These examples show that
the advent of a more individual
industry and agriculture
~~the~~ standardized, ~~cen~~
centralized and more
moral, is possible with all
the attributes of modern times.

TO THE ADAPTATION OF THE SMALL & LARGE INDUSTRIES, AND THE GREATER RETURN FROM THE SMALL ENTERPRISES, THE CO-OPERATIVES HAVE AIDED GREATLY.

— AT FIRST ONLY IN CONSUMPTION BUT TODAY IN BUYING, SELLING AND PRODUCTION. THE LATTER THEY HAVE INCREASED ENORMOUSLY.

IN FRANCE THE PRODUCING CO-OPERATIVES NUMBERED 1,126 IN 1923, WITH 169,292 MEMBERS IN 112 COMMUNES. THEY HAD A CAPITAL of about 72,857,950 Fr.

AMONG THE PRODUCING CO-OPERATIVES THE MOST NUMEROUS ARE THOSE PRODUCING MILK, BUTTER & CHEESE.

IN THE VINEYARDS THERE ARE FIFTY-FOUR PRODUCING CELLARS.

IT IS WORTH NOTICING THAT THIS DECENTRALIZATION OF INDUSTRY AND AGRICULTURE, THIS DIVISION OF THE LAND INTO SMALL HOLDINGS, WHICH CAN ONLY BE BORN IN A RÉGIME OF RELATIVE LIBERTY DEMANDS IN ITS TURN A FREEDOM OF SPEECH AND ACTION WHICH ARE IN THEMSELVES AN ELEMENT OF MORAL & INTELLECTUAL PROGRESS.

HOW & WHY DID FRANCE, ALMOST ALONE IN EUROPE RESIST THE ORIENTATION TOWARD CONCENTRATION

AND HUGE BUSINESS ?

BECAUSE FRANCE HAS A CLASS OF SMALL FARMERS & ARTISANS WHO DIRECT THEIR OWN BUSINESSES AND ARE INTERESTED IN PUBLIC AFFAIRS

FRANCE HAS RESISTED LARGE-SCALE INDUSTRY BECAUSE THE INDIVIDUAL FARMERS, PROPRIETORS & ARTISANS, WHO ARE THE MAJORITY HAVE BEEN OPPOSED TO GIVING PRIVILEGES & SUBSIDIES & MONOPOLIES TO LARGE-SCALE INDUSTRIES & BIG COMPANIES.

(FOR EX., THERE ARE THE DIFFICULTIES FRANCE EXPERIENCED IN THE MATTER OF SUBSIDISING THE RAILROADS, AND THE DIFFICULTY SHE HAS TODAY IN OBTAINING NEW SUBSIDIES FOR THEIR ELECTRIFICATION

FRANCE HAS RESISTED LARGE-SCALE INDUSTRY. BECAUSE THE MAJORITY, HOLDING TO THE PRINCIPLES OF LIBERTY, DID NOT LIKE A FORCED EXPANSION. BECAUSE THE FARMER CONSCIOUS OF HIS RIGHTS AND THOSE OF THE LAND, DID NOT WISH TO GIVE HIS MONEY TO ESTABLISH INDUSTRIES OF WHICH HE DID NOT FEEL A NEED.
THIS POPULAR SENTIMENT HAD A MEANS OF EXPRESSING ITSELF & MAKING ITSELF COUNT.
IT IS THIS MORAL RESISTANCE THAT HAS SAVED FRANCE FROM THE CRISES THAT HAVE DISTURBED ALL COUNTRIES, EVEN, FINALLY, THE FABULOUSLY RICH AMERICA.

(INTELLIGENT FRENCH PEASANT
poverty in city & country

IN 1780 ENGLISH & FRENCH INDUSTRY & BUSINESS WERE STILL IN ABOUT THE SAME CONDITION THEY HAD BEEN IN DURING THE PRECEDING CENTURIES, IN SPITE OF THE BRILLIANT HARVEST OF INVENTIONS & DISCOVERIES & THE ENORMOUS PROGRESS IN THE SCIENCES & ARTS.

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"ALGERIA FROM WITHIN"
By R.V.C. BODLEY
Carnegie

Hitherto did not mention Biskra in the Garden of Allah

The only peaceful spot in Biskra is the Jardin Landon erroneously supposed to be the Garden of Allah.

THE "GARDEN OF ALLAH" IS OF COURSE THE DESERT.
THE LAND FROM WHICH ALLAH HAS REMOVED ALL VEGETATION & LIFE IN ORDER THAT MAN MAY NOT COME AND INTEFERE WITH HIS SOLITUDE, AND WHERE HE CAN WALK IN PEACE.

The restful garden in question is a wonderful plantation of tropical trees and flowers. It was created by count Landon de Longueville and it gives the impression of a conservatory in the open air.

From the garden the desert is a magnificent sight. From this point to the desert are herds of camels and goats, passing slowly across the river bed.

(illegible)

page 266 Racing

In the early spring races take place and entertainments which will not be forgotten. The Arab chiefs in this district are very wealthy.

THE BASH AGHA of the CONFEDERATION OF THE ZIBANS NEVER DINES ALONE But calls in his friends from the street to share his repast.

The 1st is A FLAT RACE FOR ARAB HORSES OF ALL AGES, A WILD GALLOP mounted by turbaned bandits.
The 2nd THE OFFICERS' STEEPLECHASE
The 3rd is THE FANTASIA.

THE ARAB CHIEFS FROM ALL THE SURROUNDING LAND MUSTER ALL THEIR TRIBESMEN, WHO COME MOUNTED ARMED TO THE TEETH, AS WILD AS CHILDREN AT A BIRTHDAY PARTY.
THIS IRREGULAR CAVALRY IS KNOWN AS GOUMS, & IN TIME OF WAR IS LEVIED TO FIGHT FOR FRANCE.
IN 1915 IN FLANDERS IT BEHAVED HEROICALLY.

IN THEIR FLOWING BURNOUSES,
SITTING BOLT UPRIGHT IN HIGH
BACKED SADDLES,
THEIR GUNS ACROSS THE BOW &
THE CURVED SCIMITAR BENEATH
THE LEFT SADDLE FLAP.
The mounted BAND consists
of 2 men with RAÏTAS & 1 with
a TAM-TAM.
AT THE HEAD OF THE COLUMN RIDES
THE CAÏD, clothed from head
to foot in SCARLET and PURPLE,
HIS FEET IN EMBROIDERED RED LEATHER
BOOTS, Resting on Massive
SILVER STIRRUPS. BESIDE HIM
RIDES A Retainer BEARING THE
BANNER OF THE TRIBE.

AFTER THE RACE IS OVER IT IS THE
TURN OF THESE NOMADS TO SHOW
WHAT THEY ARE WORTH.

There is a stir in their ranks
and suddenly 2 MEN DASH
DOWN THE COURSE AT A FURIOUS
SPEED.

AS THEY APPROACH THE STAND THEY RISE IN THEIR STIRRUPS & FIRE THEIR GUNS & FLY ON,

2 MORE MEN FOLLOW—THEN 2 MORE and then 1 MAN ALONE WHO CARRIES TWO LONG GUNS WHICH HE FIRES TOGETHER, TOSSING THEM IN THE AIR, AS HE DISAPPEARS IN A CLOUD OF DUST.

A LARGER GROUP OF HORSEMEN FLASH PAST, THE AIR RESOUNDS TO THE CRACK OF THE GUNS & CRIES OF WOMEN,

A PAUSE

THEN ALL OF A SUDDEN A TALL FIGURE IN SCARLET & GOLD is SEEN DETATCHING HIMSELF FROM THE OTHER GOUMIERS,

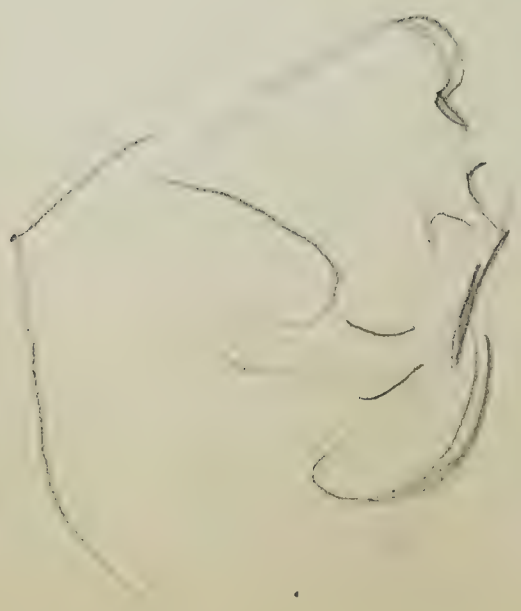
HE COMES WHIRLING DOWN THE COURSE — BEHIND HIM RIDES HIS STANDARD BEARER, SO CLOSE HE SEEMS TO TOUCH.

BEHIND HIM 4 RETAINERS IN BLUE BURNOUSES GALLOP IN HOT PURSUIT.

AS THE CAID APPROACHES THE STAND HE TURNS SHARPLY and AIMING AT THE CENTER OF THE CROWD FIRES.

THE COLOR BEARER DIPS THE STANDARD, WHILE THE RETAINERS BENDING FORWARD, DRAW THE CURVES SCIMITARS WHICH FLASH IN THE SETTING SUN AS THEY WAVE THEM ABOVE THEIR HEADS AND SWEEP ON IN A WHIRLWIND OF DUST, WHILE THE CRIES OF THE WOMEN REND THE AIR.

THERE is an ARAB PROVERB WHICH SAYS
"LOVE LASTS 3 SECONDS
"THE FANTASIA 3 MINUTES"
& MISERY LASTS FOREVER."



Reconciliation
& comparison books.

Oct. 1936
July 1935
March 1932 Nov. 32
Newfoundland Memorial Story March 1925
The Story of my Captivity March 1906

COLOR IS THE MOST OBVIOUS OF THE PLASTIC MEANS

LINE LIGHT ETC. MAY BE REGARDED AS ASPECTS OF IT.

VARIETY RICHNESS & HARMONY ADD GREATLY TO COLOR.

GREAT COLORISTS GIORGIONE
TITIAN
TINTORETTO.
& even veronese could be added

RENOIR ADVANCED BEYOND THE VENETIANS WITHOUT A PEER IN THE RICHLY DECORATIVE ASPECTS OF HIS SURFACES.

THE RICHNESS THE VOLUPTUOUSNESS OF HIS COLOR DETRACTS IN A MEASURE FROM HIS STRENGTH.

GIORGIONE, TITIAN, CEZANNE HAVE GREATER EFFECT OF POWER.

IN GREAT COLORISTS THERE SEEMS NO LIMIT TO THE MULTIPLICITY OF HUES & TINTS
VARIETY
IN THE SIMPLEST OBJECT, ORANGE, CUP LOCK OF HAIR, HAND, YET THESE COLOR CORDS ARE UNITS IN THEMSELVES.

UNITY IN DIVERSITY REPEATED AGAIN AND AGAIN UNTIL WE HAVE THE PICTURE AS A WHOLE

SENSE OF RELATIONS BETWEEN COLORS EACH COLOR SETTING OFF AND BEING SET OFF BY THE OTHER.

ABSTRACT VALUES WE EXPERIENCE ARE CHARM, DELICACY, REALITY, UNITY

TITIAN
REMBRANT
VELASQUEZ
TINTORETTO

VARIETY OF COLOR DOES NOT MEAN ALL COLORS OF THE SPECTRUM. EX REMBRANTS SUBTLY MODIFIED DARK TONES PIERO DELLA FRANCESCA'S SILVERY BLUES SO MODIFIED AND VARIED IN SHADE TINGED WITH LIGHT & SHADOW.

WITH TINTORETTO DISTORTION ENTERS PORTRAITURE

SELF PORTRAIT IN THE LOUVRE

DISTORTION MAKES THE FACE MORE STRIKING, DRAMATIC, INTERESTING IN DESIGN (more intense) WITHOUT LOSS OF ESSENTIAL REALISM.

DEPARTURE TOWARD HIS IMAGINATIVE REALISM WITH ITS CHARACTERISTIC SWIRL.

THE SWIRL GIVES ANIMATION AND POWER TO FEATURES - & TO GENERAL EXPRESSION.

ALSO PERMITS DUPLICATION, REINFORCEMENT and HARMONY OF RHYTHMS IN FIGURE & BACKGROUND WHICH ADDS INTEREST TO THE DESIGN.

AS PORTRAIT BETTER THAN "MAN WITH GLOVE"

TITIAN "MAN WITH GLOVE" IS LESS COMPLEX, SUPERIOR. CONTRAST OF ELEMENTS MEANS ARE SIMPLER, MORE MERGED and MORE RESTRAINED, BETTER AS A WORK OF ART,

JUICY COLOR AS OPPOSED TO DRY COLOR

LEONARDO'S COLOR LACKS APPEAL LACK OF INVENTIVENESS, VARIETY HARMONY. IT IS MAINLY TONE, WHEN THE TONE IS LIGHTER IT HAS ONLY EFFECT OF SHININESS WHEN DARK MUDDINESS

WHEN EXPRESSION IS OVEREMPHASIZED IT IS AKIN TO PHOTOGRAPHY AND IS ATTAINED BY LITERAL REPRESENTATION.

RENOIR'S WOMEN SHOW CHARM IN A LYRIC OR IDYLLIC SETTING BUT RENOIR'S MASTERY OF HIS MEDIUM ENABLED HIM TO REALIZE HIS CONCEPTIONS AND TO SURROUND CHARM WITH A WEALTH OF PLASTIC QUALITIES.

RENOIRS INTEREST IN SUBJECT MATTER IS REVEALED IN TERMS THAT ARE PLASTIC IN THE HIGHEST DEGREE.

DELICACY GRACE & FRAGILITY CAN BE FOUND IN MANY GREAT PAINTINGS. VELASQUEZ'S "INFANTA MARGUERITA" FRAGONARD'S PIERROT.

HIS DETACHED REALISM MOVES US AS EMOTION EXPRESSED NEVER DOES. MAKES US SEE WITH OUR MINDS

see last page OF VALASQUEZ

CHARACTERISTICS, POISE, PERFECT BALANCE, RESTRAINT, PERFECTION OF TASTE AND WORKMANSHIP (MISSING IN GOYA.)

PLASTIC DEFICIENCIES NOT DUE TO SIMPLE TECHNICAL INCOMPETENCE GENERALLY ARE CAUSED BY OVER ACCENTUATION.

VELASQUEZ WORK IS CHARACTERISED BY ITS SIMPLIFICATION.

VELASQUEZ LEARNED THE USE OF COLOR FROM THE VENITIANS
IN VENITIANS COLOR IS THE ESSENTIAL PART OF THE STRUCTURE
IN VELASQUEZ INFANTA ALL TRACE OF OBVIOUSNESS IS GONE, WE FEEL IT AS AN ASSENTIAL PART BUT AN UNOBTRUSIVE ELEMENT.

ABSENSE OF ANY OBVIOUS USE OF LIGHT AND SHADOW, BUT SOLIDITY IS THERE FELT RATHER THAN SEEN.
THIS SUPREME ART IN COCEALMENT OF MEANS IS ACCOMPLISHED BY USING ONLY THE BAREST ESSENTIALS
STRIPPED OF ~~EVERY SUPERFICIALITY~~.
EVERYTHING SUPERFICIAL.
SIMPLIFICATION CARRIED DOWN TO ROCK BOTTOM ESSENCIALS OF "FORM" OF WHAT MAKES A THING WHAT IT IS, DISTINCT FROM EVERY OTHER THING

THIS GRASP OF THE ESSENCE OF THE INDIVIDUAL THINGS VELASQUEZ HAD ABOVE ALL OTHER PAINTERS.
WITH MASTERY OF PAINT UNEQUALED
HE GRASPED THE FUNDAMENTAL
IGNORED THE OBVIOUS, SIMPLIFIED EVERYTHING TO ITS BASIC FORMS,
COMBINED THESE IN ORDER AND MEASURE, WITH INTELLIGENCE, KNOWLEDGE AND A DEEP INSIGHT INTO THE MEANING OF THINGS.

(MASTERS NATURE VELASQUEZ REMBRANDT)

GOYA'S PSCHOLOGICAL ACUMEN & HIS COMMAND OF THE MEANS OF HIS ART COMBINED TO MAKE HIM THE LAST OF THE GREAT PORTRAIT PAINTERS.

IN WORK OF THE BEST MANET RENOIR AND CÉZANNE PORTRAITS ARE TREATED AS CREATIONS NOT AS LIKENESSES OF PARTICULAR INDIVIDUALS.

A PRETEXT & NOT THE MAIN ISSUE

GOYAS WORK ALMOST WHOLLY INSTINCTIVE, HIGHLY EXPRESSIVE DRAWING, EMOTIONAL, EX OF HIS OWN STRANGE TEMPERAMENT WITH GOYA LIGHT IS USED IS USED IN SUCH A WAY THAT IT FORMS A DESIGN ~~OF~~ IN ITSELF AND COTRIBUTES TO THE AESTHETIC EFFECT OF THE PICTURE,

LINE LIGHT & COLOR USED TO PORTRAY A STRONG, SOLID, SUBSTANTIAL PERSONALITY IN "ROYAL FAMILY OF CHASIV" SAME MEANS EXPRESS UGLINESS, STUPIDITY.

WHAT SAVES THEM FROM BEING MERE ILLUSTRATING IS THAT EXPRESSION IS RENDERED BY LEGITIMATE MEANS & IS NOT AN END IN ITSELF,

A UNITY IN HARMONY WITH OTHER PLASTIC FACTORS - A PLASTIC FORM ASIDE FROM ANY ILLUSTRATIVE ELEMENT.

(CANVAS PRIMED WITH RED)

GOYA INVENTED NO NEW PROCESS OF PAINTING FOUNDED NO SCHOOL - WORK TOO PERSONAL

PALETTE BLACK, WHITE, VERMILLION, OCHRE UMBER & A LITTLE BLUE & YELLOW.

THE GREAT ARTISTS INTENSE INTEREST ~~ENABLES~~ COMPELS HIM TO GRASP CERTAIN SIGNIFICANT ASPECTS OF PERSONS & THINGS.

THIS ASIDE FROM LINE FORM, COLOR, PROPORTION RHITHM SPACE RELATION REPETITION ETC COLOR RELATIONS. WHICH ARE EMPLOYED IN EXPRESSING IT.

IN GENERAL THE OBJECT OF AN INTEREST HAS DISTINCTION IN ITS PARTS AND COHERENCE AS A WHOLE

TO DRAW OUT AND MAKE CLEAR THE TRUE CHARACTER OF ANYTHING IS THE TASK OF THE ARTIST.

FEELING IS INVOLVED.

THE ESSENTIAL DISTINGUISHED FROM THE TRIVIAL

HE WAS AN ARCHITECT, SCULPTOR IN WOOD.

FEW OF HIS PAINTINGS IN ITALY

TINTORETTO IN DRAWING & MODELING
OF THE FIGURES, IN HIS SENSE OF THE
DRAMATIC, IN THE COLDNESS OF HIS COLOR
BASSANO IN THE USE OF LIGHT & SHADE.

HE WORKED MANY TIMES OVER HIS CANVASES
HE PAINTED A CERTAIN NUMBER OF MINIATURES
THAT ARE BEGINNING TO COME TO LIGHT.

(DIFFICULT TO CLASSIFY WORK OF VENITIAN OR ROMAN PERIOD
THE most important
"THE CLEARING OF THE TEMPLE (TITIAN MICHELANGELO
" THE ADORATION OF THE SHEPHARDS (LORD YARMOUTH LONDON
" PORTRAIT Giulio Clovio (COPENHAGON
Boy blowing on lighted candle (NAPLES)
"ST JEROME" Mus.
"HEALING OF THE BLIND (Nat Gall LONDON
"THE ANNUNCIATION (Dresden Parma)
(VIENNA)

"THE CLEARING OF THE TEMPLE (FRICK COLLECTION)
SHOWS HIS PERSONITY IN THE FIRST AFFIRMATIONS OF ALL
HIS QUALITIES. A LINK BETWEEN ITALIAN & SPANISH
IS ONE OF THE MOST SPLENDID EXAMPLES OF HIS PERIOD WORK.

OTHER RICHES UNFINISHED
LEFT NOTHING EXCEPT 200 PICTURES
BY HIS OWN HAND.
EL GRECO IN 1611 HAD A CUPBOARD FULL OF
CLAY MODELS MADE BY HIM TO SERVE HIM
IN HIS WORK. AND THE ORIGINALS OF EVERY
PICTURE HE HAD EVER PAINTED. IN OIL SONSMALLE CAN

EL GRECO A CRETAN NATIVE TO CANDIA.
DOMENICOS THEOTOCOPOULOS
SIGNED HIS NAME IN GREEK
TOLEDO WAS THE CENTER OF ART IN SPAIN AT THAT TIME.
SEE EL GRECO BY M. B. COSSIO. 193 ILLUSTRATIONS
Madrid, E Sudres 1908
PUPIL OF TITIAN AND (TITIAN MICHELANGELO & CLOVIO)
BUT INFLUENCED MOST BY TINTORETTO & THE BASSANOS
RECORD OF HIM IS DATE 1577 ON
"ASSUMPTION" IN SANTA DOMINGO ANTIGUO AT TOLEDO
HE LIVED IN ONE OF THE MARQUÉS DE VILLENA'S
LAGER HOUSES. CASA DEL GRECO REMAINS
OF WHAT BORE VILLENA NAME
DIED AT AN ADVANCED AGE APRIL 1614
BURIED IN SANTO DOMINGO IN 1619 REMOVED
→ FINAL RESTING PLACE UNKNOWN. TO MONASTERY OF SAN TORQUATO
DREW WILL TO JORGE MANUEL HIS SON
AND DOÑA JERONIMA DE LAS CUEVAS
HE NOWHERE ASSERTED THAT THE LADY
WAS HIS WIFE
JORGE MANUEL BORN 1578, A PAINTER, CULPTOR
ARCHITECT WORK WITH FATHER. FINISHED
WHAT HE LEFT UNDONE,
NO CERTAINTY OF AUTHENTIC PORTRAIT,

PECULIAR & EXTRAORDINARY MAN.
CLAIMED EXEMPTION FROM TAXES FOR
THE ART OF PAINTING,
EXTRAORDINARY IN ALL THINGS,
EXTRAVAGANT, EARNED MANY DUCETS
SPENT THEM AS
OCCUPIED 24 ROOMS

GRECO.

IN 1580 PHILIP II COMMISIONIED HIM TO PAINT THE "ST MAURICE"

" IT DID NOT SATISFY PHILIP. IT PLEASED HARDLY ANYONE IN HE WAS ADMIRED BY SMALL MINORITY.

IT WAS NOT PLACED OVER THE ALTAR.

IT MARKS THE TIME OF CRISIS IN EL GECO'S ART

"THE BORIAL OF THE COUNT OF ORGAZ"
IS THE MOST IMPORTAINT WORK.
ALSO THE MOST SIGNIFICANT & PENETRATING PAGE IN THE HISTORY OF SPANISH ART.

NATURALNESS & INTIMACY
ITS IDEALISM
ITS SPIRIT OF PLACE
ITS ROUSING ACCENT
THE SOBRIETY OF ITS COOL COLORS TONALITIES.
REFLECT SPIRIT OF THE RACE
SADNESS & MYSTICISM.

THE CLOSING PERIOD IS CHARACTERISED BY THE INTENSIFICATION OF ALL HIS QUALITIES.
THE PURSUIT OF A DYNAMIC QUALITY OF EXPRESSION SEEMS TO OBSESS HIM.
- 1ST of this period BERNARDINO 1603 Museo DEL GRECO
Last BAPISM an HOSPITAL of TAVERA
LEFT UNFINISHED.
SERIES OF PAINTINGS of ST FRANCIS ILL.
THE EVOLUTION OF HIS ART.
ONLY ONE DRAWING HAS COME DOWN TO US. (BIBLIOTECA MADRID)
IT IS SAID HE ADOPTED HIS OWN PECULIAR STYLE TO PREVENT BEING CONFUSED WITH TITIAN,

THE MOST PURELY GENIAL & COMPLETE EFFORT EVER MADE TO TRANSFER LIFE WITH ITS DYNAMIC FORCE ITS POWER TO MOVE INTO A PAINTED CANVAS,

Mental Derangement
Religious 2

VELASQUEZ
INFANTA MARGUERITA MAIN DESIGN
DESIGN MADE OF FIGURE & OBJECTS
ON BLACK BACKGROUND, WHICH GOES
OFF INTO INFINITY.
THIS EFFECT OF INFINITY GIVES SPACE—
COMPOSITION IN ITS HIGHEST FORM.
IT IS DUE TO THE BACKGROUND BEING
SOLID, NOT MOTTLED OR OTHERWISE
DIFFERENTIATED IN COLOR.

HEAD FINE 3 DIMENSIONAL FORM
NOT ROUNDED FORM OF GIOTTO OR TITIAN.
LIGHT, SHADOW, COLOR NO ELEMENT ACCENTUATED,
SECONDERY DESIGN MADE UP OF
STRIPES IN IN DRESS (BLACK) BROKEN
BY ORNAMENTS IN THE RUCHING,
NEXT INFINITE VARIETY OF DESIGNS
IN THE DRESS NO 2 ALIKE.
COLORS RICH, ALIVE, SPARKLING.
WHITES LIKE OLD DARKENED IVORY
BLACKS LIKE EBONY PINKS DULLED IN
RICHNESS.
RED IN CHAIR DULL PATINE OF OLD
RICH VELVET.

The Scribble-in Book

TRADE MARK